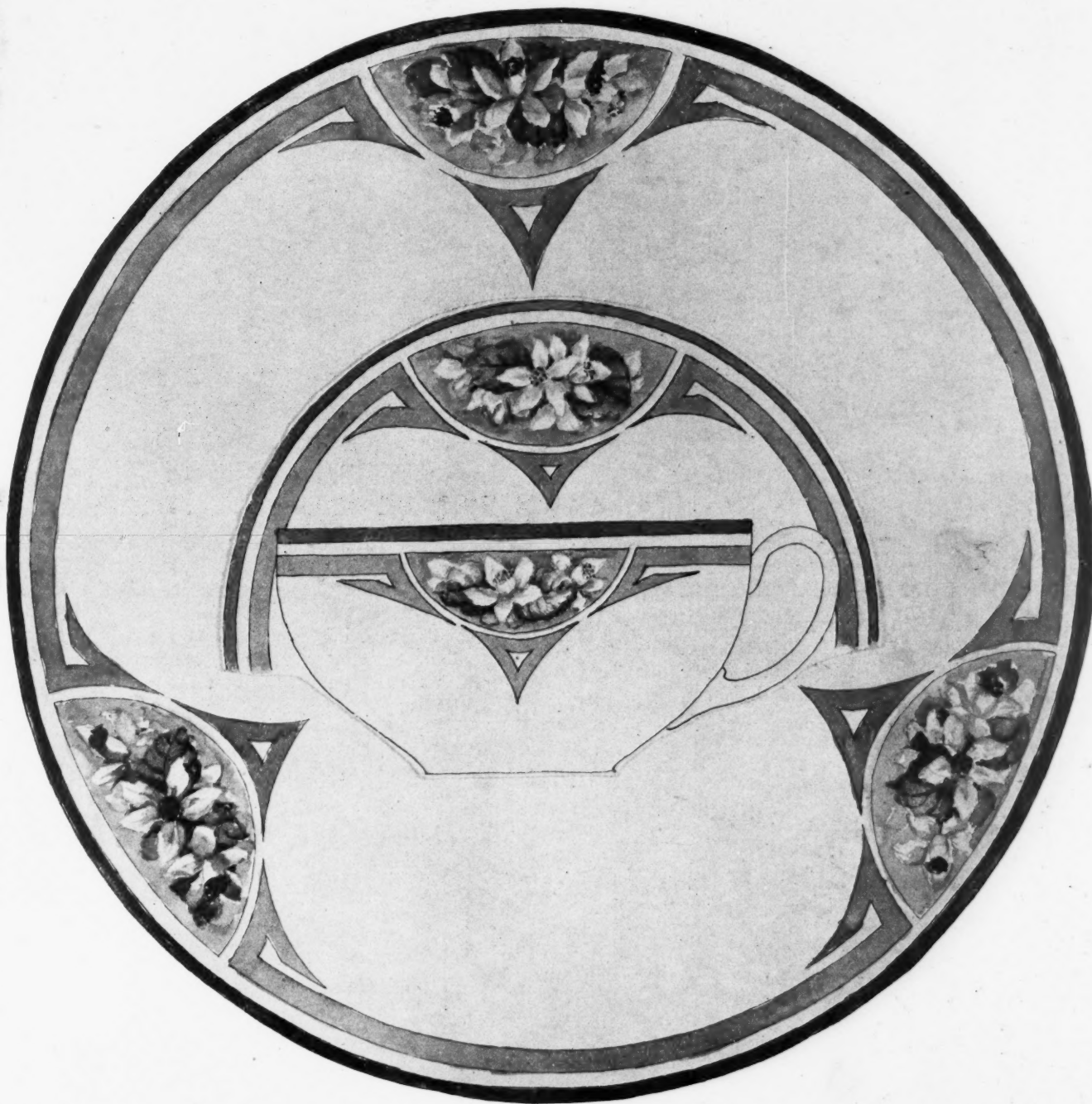


KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, DECEMBER 1915

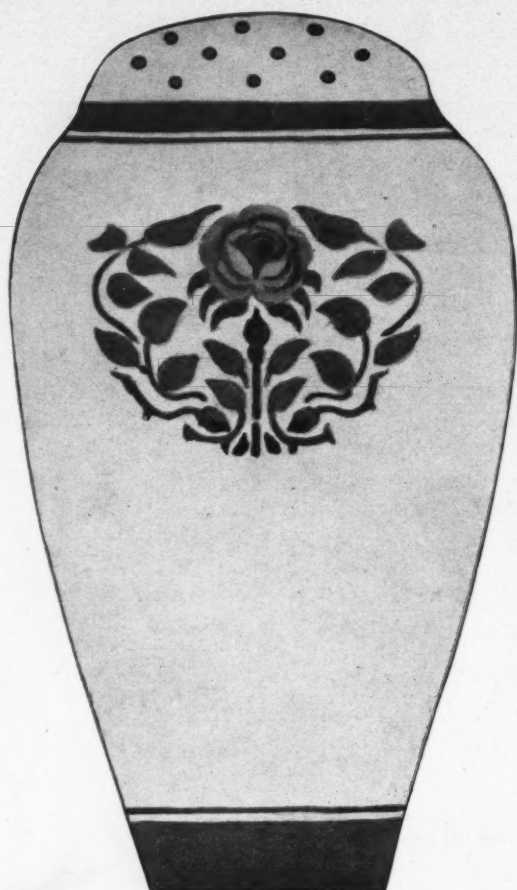


PLATE, CUP AND SAUCER, ORANGE BLOSSOM MOTIF—MRS. LOUISE ELLIS

FIRST Fire—Outline in German Black and put on the gold. The flowers are Warm Grey shaded with Grey for Flowers. The centers are Albert Yellow with dots of Yellow Brown. The leaves are Royal Green shaded with Dark Green. The shadow leaves are Grey Green and the shadow flowers are Warm Grey.

Second Fire—Put in the background around the flowers in Apple Green and let it go over all the shadows and strengthen the flowers and leaves with the same colors as in the first fire. The bands are a light Green (Royal Green with a little Royal Purple).

Strengthen the black outlines and retouch the gold.



SUGAR SHAKER—ALICE B. SHARRARD

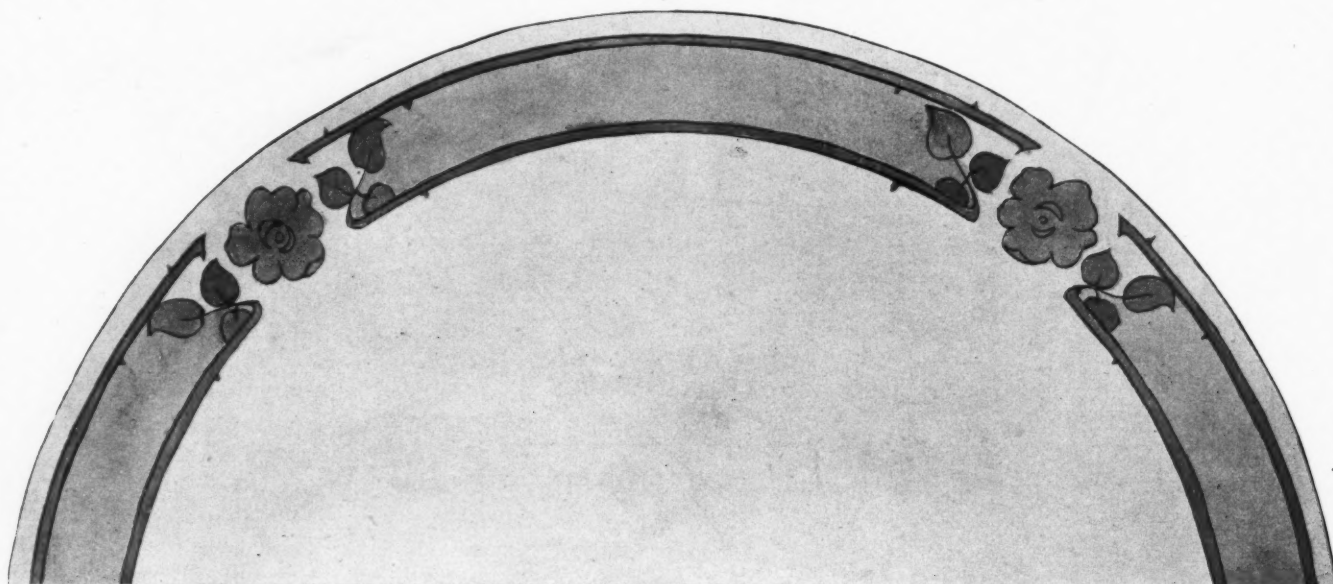
TINT ground with Trenton Ivory or Ivory Lustre, using Gold for small bands. For roses use Canary Yellow, Albert and Orange Yellow, adding a touch of red to the Orange for centers. Leaves, Coalport, Rose Leaf and Sap Green. Stems and bud, Grey Green and Rose Leaf. Tiny tip of bud deep Canary Yellow.



ROSE CUP AND SAUCER—L. E. HANSCOM

OIL the pink bands on the rim and also the handle, and dust with Palma Rosa Salmon, quite heavily. Oil the roses and dust with Peach Blossom and Rose. Oil the leaves and stem and dust with Olive Green.

Second Fire—Oil the panels behind the roses and between them and dust with Apple Green. Outline the panels and leaves with Shading Green. Outline the roses with Rose and just a little Ruby Purple.



DESIGN FOR PLATE—DORRIS DAWN MILLS

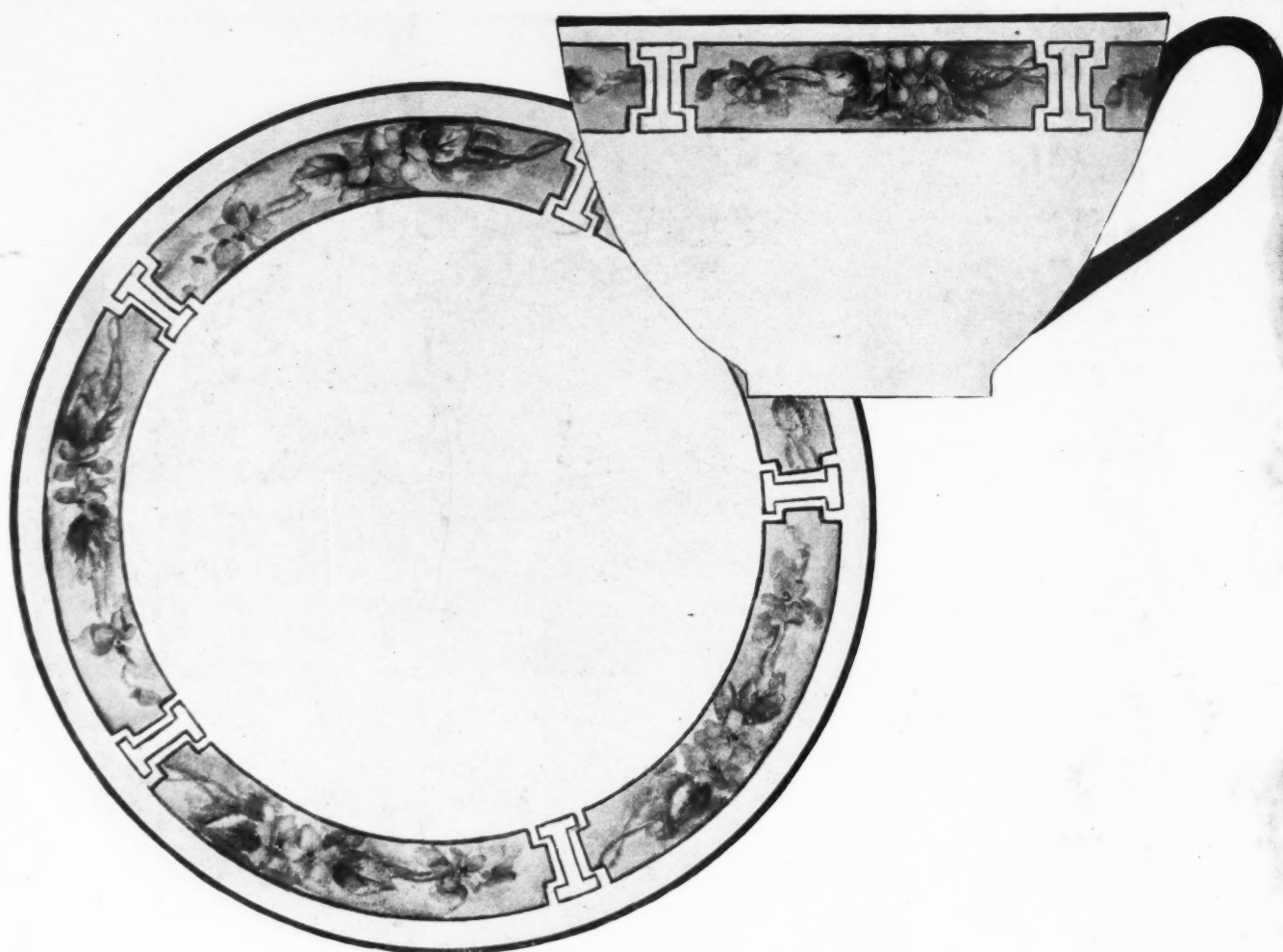
Put design on in India Ink. Tint dry Old Ivory, outline in Gold and fire. Paint roses and band with a very light wash of Blood Red. Leaves and stems Apple Green



BUTTERCUPS—M. G. MYERS

LIGHTEST tone in flowers is a thin wash of Yellow for Painting with a little Yellow Brown added for the warmer shading and Brown Green for the deeper shadows. Stamens Apple Yellow and Yellow Brown. Stems, Yellow Green and Albert Yellow. Leaves of the same for the very lightest tone

with Brown Green and Shading Green added for the darker tones, and Dark Grey added for the darkest leaves. Shadows are Copenhagen Blue and a little Violet. Background is shaded from a delicate cream, using Yellow for Painting, into Apple Green, Yellow Brown, Copenhagen Blue and Dark Grey.



VIOLET CUP AND SAUCER—M. C. MC CORMICK

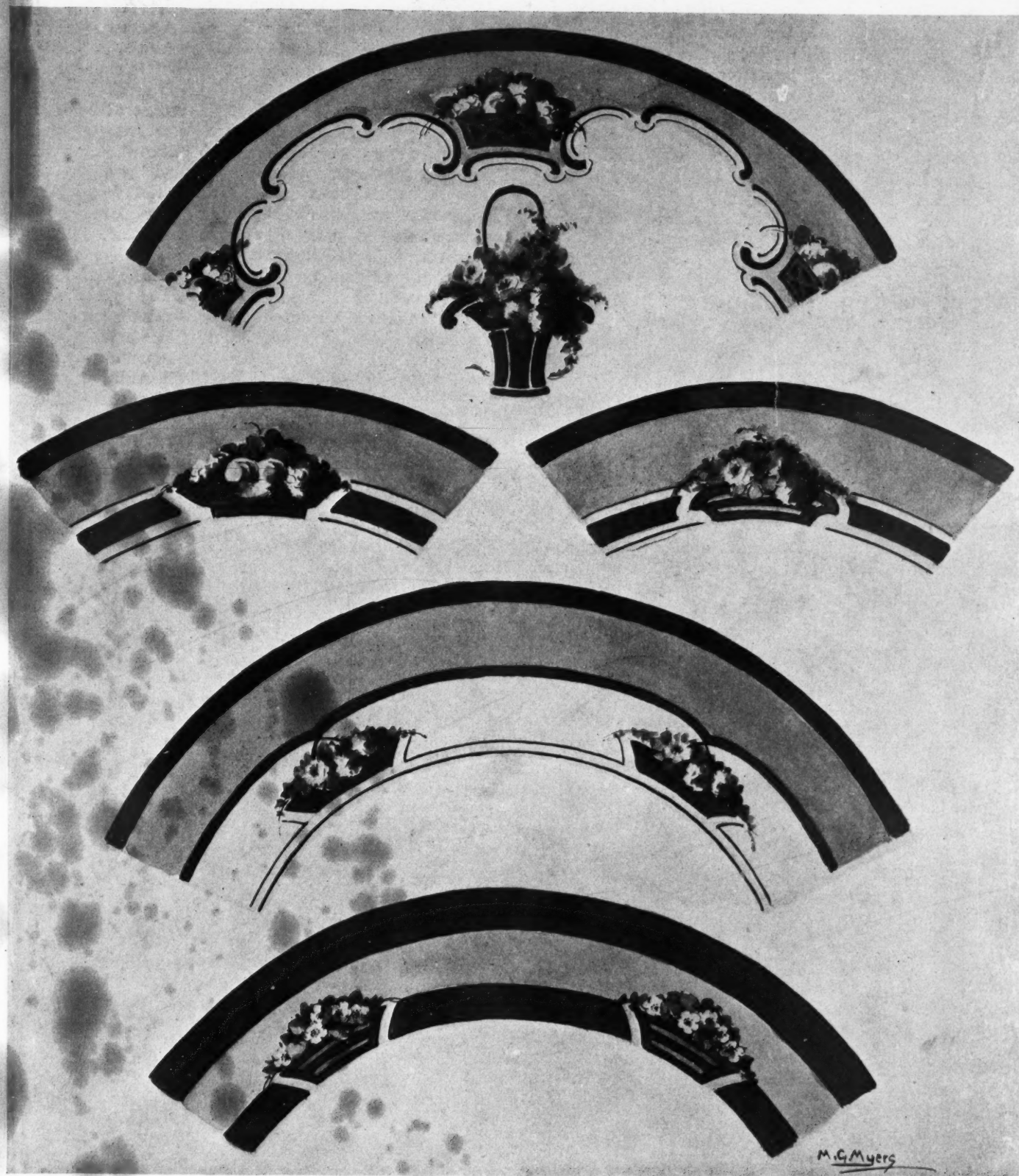
FIRST fire, paint violets with Fry's Violet No. 2 in the darkest parts, with a touch of Russian Green on light part of petals. Centers are Lemon Yellow with a touch of Pompadour in the heart. The leaves are of Royal Green, Shading

Green and Brown Green. The background, Primrose Yellow, Violet and Blood Red. Lines enclosing panels, Gold. Body of cup and center of saucer, a delicate tint of ivory.



DRAWING OF HOLLY

(Treatment page 8)



FLOWER AND FRUIT PLATE BORDERS—M. G. MYERS

(Treatment page 7)

PEACOCK (Supplement)

Will Rannells

FOR the light blue in eyes of feather use Deep Blue Green, Apple Green, Banding Blue and a little Yellow Green. For the dark blue use Banding blue, Copenhagen Blue and Deep Purple. For the yellow, Yellow Brown, Albert Yellow and Dark Grey, a little Yellow Green and Brown Green is added for the yellow on wings. For the light green tone in tails use Apple Green, Deep Blue Green, Yellow Brown, Shading Green. The color is painted in and then the lights are wiped out. For dark green use Shading Green, Banding Blue, Yellow Green, Dark Grey and Dark Brown. Blue in bodies is Deep Blue Green, Shading Green, Banding Blue, Copenhagen Blue. Limb of tree, Violet, Blood Red and a little Ruby and Dark Grey.

Second Fire—Oil the large circle back of peacocks and dust with 2 parts Yellow Brown, 1 part Albert Yellow, 1 part Pearl Grey. Oil the grey tone and dust with Pearl Grey and a touch of Yellow. Wash over peacocks where mussy with same colors as in first fire.

WATER COLOR TREATMENT

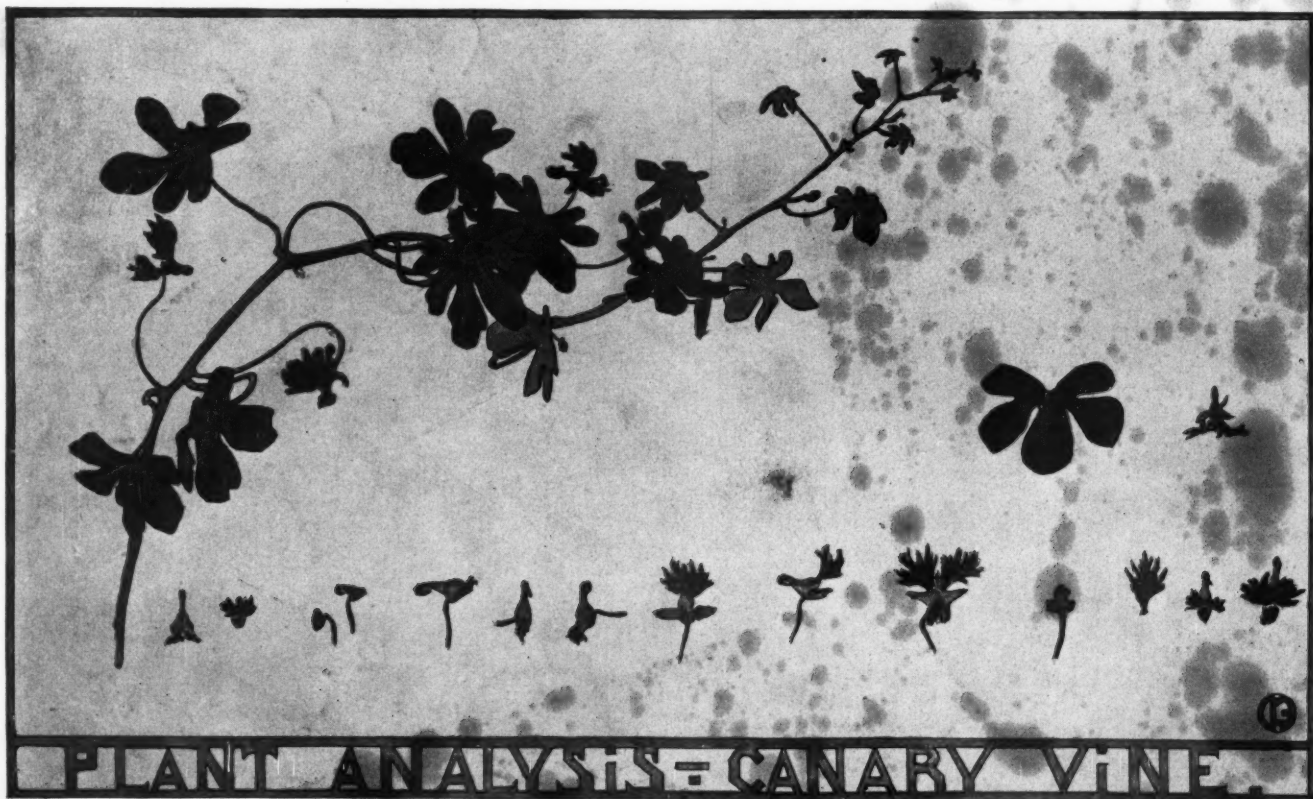
Rhoda Holmes Nicholls

The decorative study of Peacocks by Will Rannells is particularly well composed and big in feeling and follows the lead of the Japanese with something of his own added. The spaces are well filled in without being crowded and the big mass made by the peacock's tails makes a predominating form relieved by the drawing of the feathers which prevents it from being heavy. The orange of the sun is carried down into the peacocks' feathers which very much helps the color scheme. The signature also being orange becomes a part of

the arrangement, whereas the delicate drawing of the makes a pleasant and almost necessary variety of line. absolute flatness of the background and the sun suggest color or Chinese white used with all the colors and that is treatment which I shall give this time. A rather fine tin paper of this color is all that is necessary for the background. If that cannot be procured, mix Chinese White, Light Yellow, Ochre and a little Cobalt Blue. You will be unable to match this color exactly therefore mix even more than enough to cover the paper. With a full brush start from the top the bottom never going back after it has once started to dry. If it is not successful, sponge it all off and try again. The sun is Orange Cadmium with a little Scarlet Vermillion Rose Madder. The birds should be drawn over this background as if they were done first. The opaque color would obliterate the drawing. For the breast use Emerald Green, Antwerp Blue and a small touch of Alizarin Crimson in the deepest note. These colors run through the tails. The yellow feathers and the yellow in the eyes of the feathers is made with Raw Sienna, a little Burnt Sienna and a little Chinese White. The sharpness and brilliancy of touch is most important especially about the eyes and beak for the most brilliant lights use the white very thick. The branch should be painted with Burnt Sienna and Antwerp Blue. Prussian Blue will always take the place of Antwerp and it is a little stronger. The dark line surrounding and framing the picture is a part of the whole.

STUDIO NOTE

Miss Helga M. Peterson of Chicago writes that she has changed her studio from 102 Auditorium Bldg. to her home 1330 Winona Avenue.



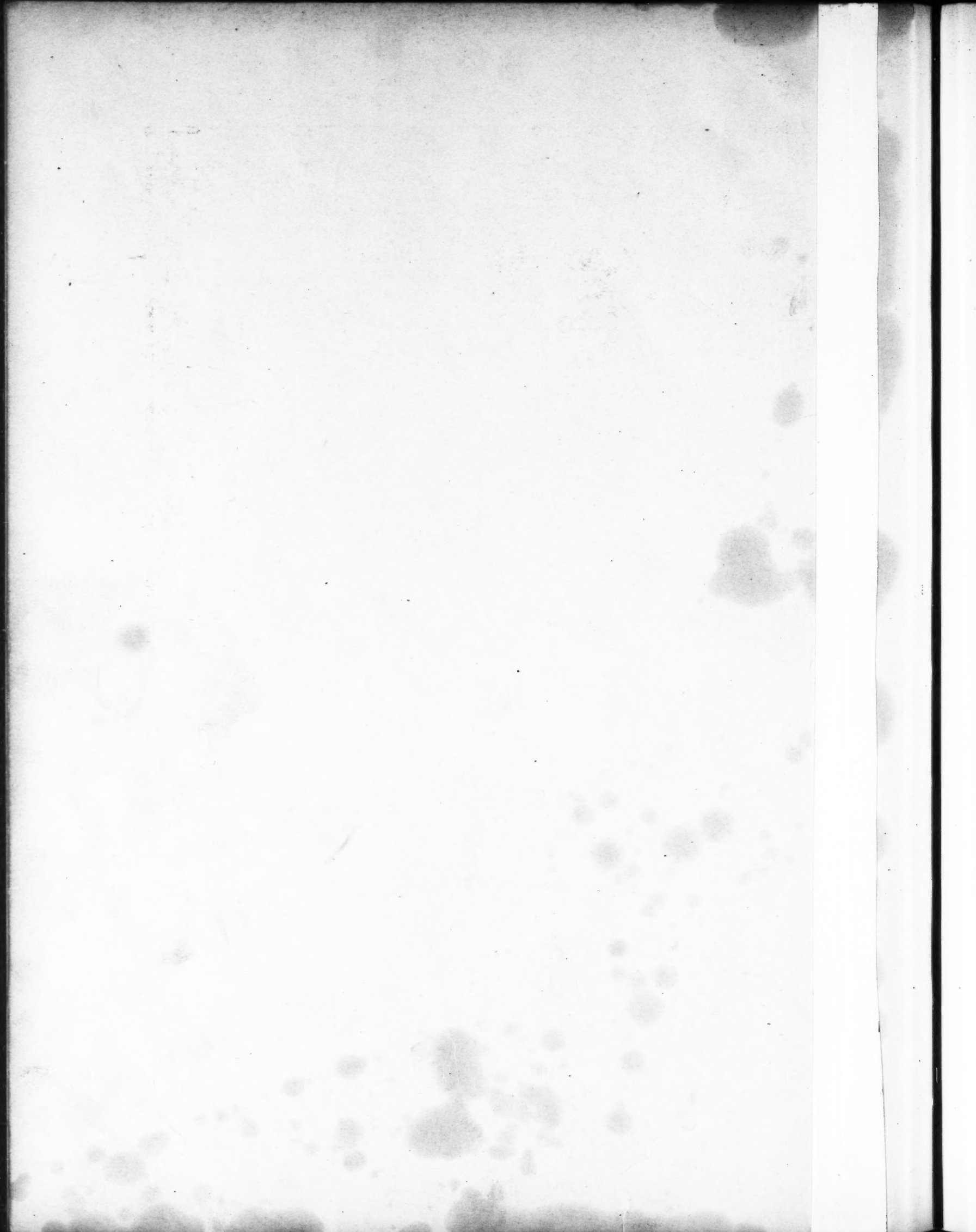
MARY L. BERRY



PEACOCKS—WILL RANNELLS

DECEMBER 1915
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.



FLOWERS AND FRUIT PLATE BORDERS (Page 5)

M. G. Myers

NO. I—Ground back of basket, Ivory. Bands, scrolls and basket, brownish-red. Spaces in basket, subdued green, also lines below scrolls. Upper edge of scrolls and basket outlined in gold. Fruit naturalistic: peaches, white grapes and leaves.

No. II.—Basket, Gold, black outlines. Roses pink and red. Forget-me-nots soft blue.

No. III—Basket roses on right: Basket gold, black outlines. Naturalistic roses, white, pink and red. Bands

either subdued pink or green. Background to harmonize with bands. Bands outlined with gold.

IV—Basket fruit on left: Ground back of basket rich cream, with a tint of red in peaches. Basket and bands brownish-green. Fruit naturalistic.

V—Wide band yellow, narrow bands and basket rich brown. Roses yellow. Outlines darker brown.

VI—Ground between two bands cream. Bands light blue. Forget-me-nots blue. Basket and outlines gold. Spaces in basket soft pink.



DRAWING OF MISTLETOE

(Treatment page 8)

DRAWING OF HOLLY (Page 4)

BERRIES are Carnation and a little Blood Red for lights and a little Ruby added to it for the shading. Leaves are Shading Green, a little Yellow Green and Dark Grey. Stems are Dark Grey, a little Violet and Yellow Brown.

Deep Ivory and Yellow Brown, equal parts. Oil background and dust with 2 parts Pearl Grey, 1 part Ivory Glaze and just a little Albert Yellow and Yellow Brown. If gold has been used, retouch it in this fire.

PLATTER (Supplement)

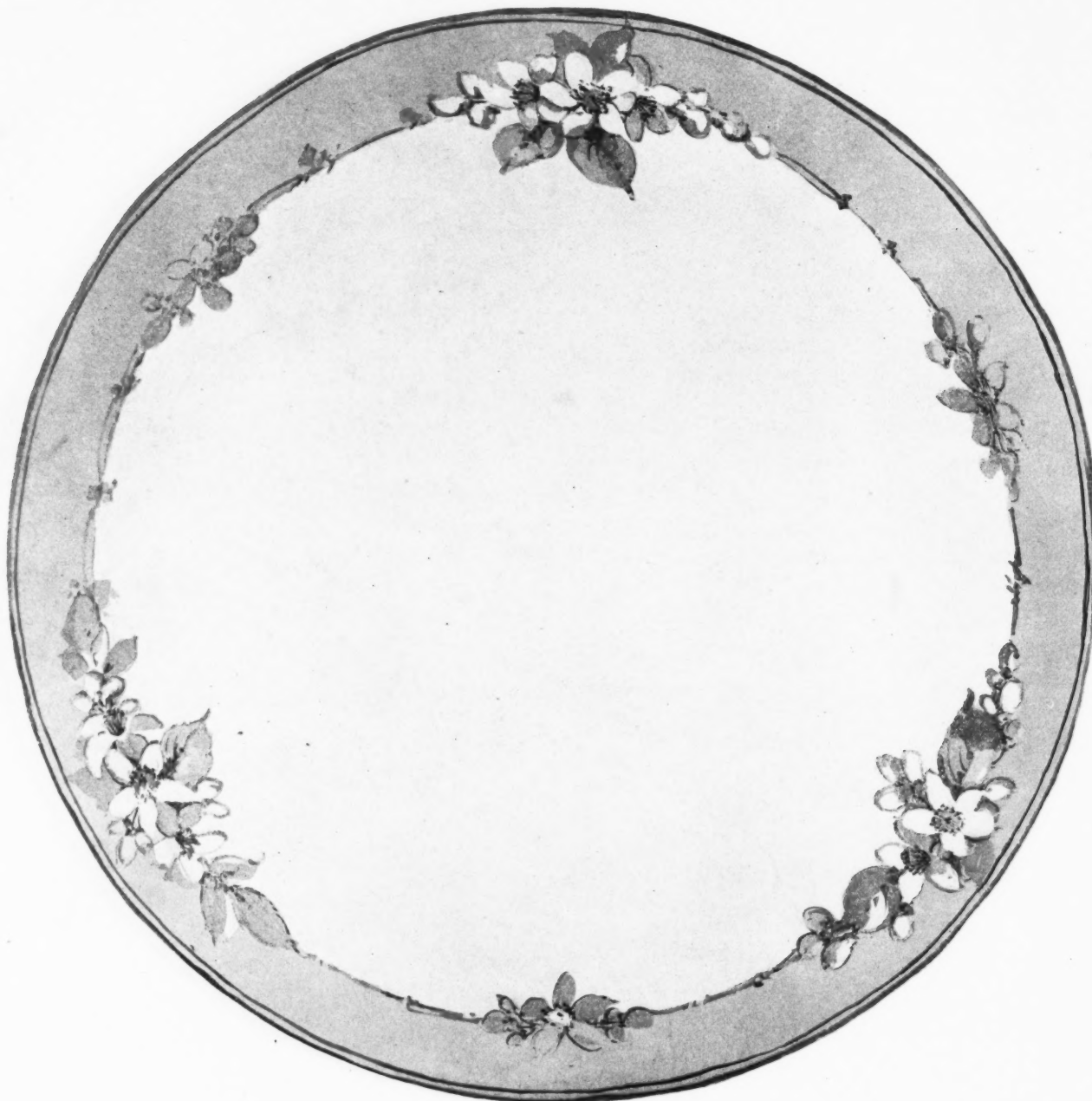
Florence R. Weisskopf

ALL dark brown tones may be Gold or may be oiled and dusted with 2 parts Coffee Brown and 1 part Dark Brown. If gold is used outline the white petals of flowers with it.

Second Fire—Oil yellow centers of flowers and dust with

DRAWING OF MISTLETOE (Page 7)

OUTLINE berries very lightly with Dark Grey. Berries are almost white. Paint the very faintest suggestion of Dark Grey and Albert Yellow over them and shaded with Violet and a little Dark Grey. Leaves are Apple Green, Dark Grey, a little Albert Yellow and Shading Green. Stems are Dark Brown and Dark Grey.



PLATE, ORANGE BLOSSOM MOTIF—E. J. McGAUGHY

FLOWERS are White, shaded with a thin wash of Yellow and a little Violet. Stamens are Yellow Brown with Albert Yellow for the center. Leaves are Apple Green and a little Albert Yellow with Dark Grey added for the shading.

Stems are Brown Green and Yellow Brown. Wide grey border is Yellow Brown and a little Yellow Green. The outer dark bands are Brown Green and Blood Red.

